1/31/74

Sarris - The American Cinema: Directors & Directions

Tues. Lecture and screening
Wed. 10:30 - 3:30 sectional
Lit 210
6 written assignments
single spaced, one page
One Friday of week film seen
Birth of a Nation first
Jacobs
Somber, factual statements accurate
pp. 3-77, 226-247 recommended before Keaton
Higham
"High trash"
Facts + critical judgement of sometimes
pp. 3-6, 30-36 by Keaton
"Focus" books recommended for Griffith
Sarris
"French critism moralized"
Overall accurate
Formalists vs. Structuralists
Structuralists identify one gangster hat with another

2/5/74 Lecture Tues.

Keaton + Chaplin - pre-narrative
(Friday, Ford's The Searchers recommended)
(In 2 color technicolor)
(Monday Sunberg's Dishonored with Dietrich)
Our Hospitality (O.H.) will be shown at silent (16) speed
Around 2 hrs.

cont.

2/5 Keaton & Chaplain cont.
Sennet constructed on linear pattern

——/——/——/——/——/
gag 1, gag 2, variation, gag 2, var. 2, gag 2, EXPLOSION

Chaplain worked under him
He invented guise
Taken from Max Linder
Keaton was self - but not existential figure
Both C. & K. personalized film stock
Their roles are at least partially theirs
Keaton brought kinesis (action) to film
Diminished of intellectualization
O.H. Water static and pacific, turns turbulent & action moves from right to ~~left~~ left
On roads, rivers, trains
Rope Rope turns from hindrance to saviour
As in Chaplin's Goldrush
Chap. uses knife to cut it
Keat. would not do that
He transforms world to his benefit
Chap. interested in content
Keaton in form
Sound comedy
Ben Hecht + Charles McArthur wrote fast paced stuff
Keaton was too physical to adapt
Chaplain
Emphasized pathos + social satire
1936 on he considered self serious artist
Keaton O.H.
Is not innocent as Chaplin is
His
Obsessed with social dignity
Carriage very stiff cont.

2/5 cont

Chap.'s face is more mobile
He is always reflecting
Keat. reflects during action
He thinks during action best
Thought + action are one

Chap: action → passion (Ford)
Persons are confronted with actions?
Keat: action/passion (Hawks, Walsh)

These are stripped + expedient narrative films (simplistic)
Camera brings the action to people
← Is Keaton a director? (?)
Main force: yes Director: no (?)
Action for Keat:
Physical discipline
& Keen Eye
Ability to dominate space
He is center of every scene, every frame
In. critics:
Buster vs. the World
Keat. converts world — Silverman
Chap. uses but does not convert
Boldness beat eating
Making complex seem simple
Sherlock, Jr.
All films are conscious of self as films

2/12 Tuesday Lecture

get notebook, Jacob's book, find sub. for Mon.

2/12 cont. Paper due 5:00 Fri.
Writing on just one scene as good as generalities
Rec: Young Mr. Lincoln, Way Down East, The Misfits, Lola Montez
2:30
Birth of a Nation
Speed varies, most complete print from MOMA
Picaresque development of story

Griffith worked on 2, 3 films at once while at Biograph
Helped with later cross-cutting many stories
New stuff in B of a N
Location shooting, many people outdoors
Close-ups used in-doors mostly mainly
Dress for authenticity very unique
His actors were contained by Griffith
Settings very authentic
← Not clear or original thinker
Wanted to express civilization
Film is method of moral elevation, didactic
e.g. B of a N. + Way Down East
Film objective
But B of a N very opinionated
← Very Victorian man
Saw self as sage + theatricality (?)
Hence, fuss & quiet moment

Editing
"cross-cutting" based on opposition
Example: Ruth (shot 1)
Flora (shot 2) ←
squirrel (shot 3) ←
Stoneman (shot 4)
"Little Colonel"
Chase

cont.

2/12 cont B of a N
When Griffith wants thematic control uses cross-cutting
Other scenes tell let emotions run
Black actors used?

The Struggle
Banned film
He felt uncomfortable w/ sound

2/19 Lecture Tues.
Jacobs chapt. 15-18 recommended for next 2 wks pp. 264-383
Higham chapt. 8 pp. 72-80
Davis expected this week
[Kay Chadbourne grades
Thursday 2:00 PM]
Paper due Friday of the week film shown

Stroheim
Boy without "von", in middle class
Twisted by Hollywood
Only 3 features untouched by producers
One of 1st so attacked
Began with Griffith
Morphistic as Griffith is
Also melodramatic
von S. brings European sophistication & sexuality
acted in Foolish Wives (also Blind Husbands)
Set actor's mode
such as Grand Illusion character
Both successes
Greed
Based on McTeague
Naturalism set in San Fran.
Impulses which underlie natural actions
cont →

2/19 cont Lyons

Human behavior procedurally + realistically but with attention to underlying

Anti - old ~~English~~ Von S.

Why should he choose it? - Silverman

Goldwyn financed

Irving Thalberg brought with merger with Mayer '23

Thalberg associated with "clean, good taste"

Anti Griffith realism of Von S.

Von S. wanted 10 hrs., $ each day

Thalberg said no

Presently 10 reels

Archetype of destroyed Hollywood film

Von S.'s version of Griffith's cross-cutting

Subplots parallel to main story

Von S. planned 3 parts

Prologue 1908 - ½ hour cut to 12 minutes

McTeague's inheritance

(Symbols ← → Bird motif begins here (Re: B. of a K.)

(with views

("Comedy of Manners" - Silver.)

(Wedding is so long it must be symbol

("Fantasy lies at root of Von S.'s art" (?))

(Many titles changed

Von S.'s are descriptive, serious

("Sit on Sewer" for example)

② Trina's Wedding 1918

③ Period of Mr. McTeague 1923 + then decline

Von S. had period of happy marriage

Cut out

McTeague is grotesque

He is innately bestial

Wedding ceremony
Sophisticated photographically
No camera movement
Uses deep focus
Funeral procession seen out window
Day in mentions von S. as precursor
Not subtlely used

Continuity
Motivation of character, movement
To bring out "night world" Griffith ignored
Fantasy, psycological evocation of world
Von S. unites Naturalism and Fantasy "seen (night).
Fantasy cut by Hollywood ie Dead
Lower thought strong in von S. (Foolish Wives)
Carries sordid dreams
"Dream underworld" - Silver.

"Reality of the shot"
Emphasis on pictorial value of each shot
Each shot is "cinematic verification"
Griffith believed in putting strips of film together
Decor is verified by shot
Not arrangement of shots in scene
Emphasis on building shots of Griffith
Eisenstein, Vidor, Milestone
Emphasis on pictorial value
Sternberg, Ford, Renoir, von S.
Griffith's influence cased off in 1919
Pictorial values emerging (with von S.)
Narrative vs. pictorialism

2/20 Ved Sectional
Zukor - sub characters living boarding house
Golden saving thing in his dream

2/20 cont lectorial

35 mm sel is 10-15 min. long
The Criminal Code - Hawks Sunday
A Man's Castle - Friday

2/26 Tues. Lecture
Davis book in, March 21st his coming
Sternberg
Charles Farthman did not adapt Underworld (Higham)
Higham thinks him corrupt, perverse
Sternberg + Stern. both 1st generation emmigrants
Poor, dispossessed
Never so knew Vienna they craved
Or aristocracy
~~Stern~~ Both deviated from narrative, business style of Hollywood
Sternberg began by translating Kammerspiel (small german play)
Stern. has suave intimate acting style
Things seem closed in
Member of Amer. Society of Cinematographers
Difficult to get in
Stern. master of stimmung - atmosphere
Jules Furthman
Not just hack writer
Lee Garmes - photography
With much influence by Stern.
Hans Dreier - set supervision
Photographic style
Watch for formal disposition of lighting + sets
Objects arranged in frame, way light falls +
Way camera moves
Plot is extraneous in this film

cont

2/26 cont

Camera style cont

Lights on Dietrich (plastic surgery in '31)

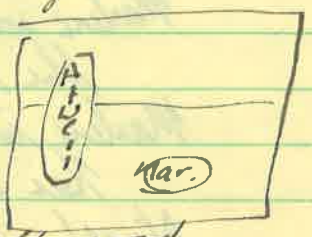
Hair back lit

Low spot on face to bring out bones

Cross spot to soften bones

Shot to look for ½ way into film, shutters close, sex violence

Duel in hotel room



Strange light in back

Masts of ships

Bright but characters

still in focus + tonally good

Play between light + dark

Duel is dark part of film } contrast

Dietrich penitence is lightest

Stern used white not grey ~~white~~ sets

Stern portrays his imagination through light

Animated (glittering) surfaces

Fog or Vaseline on lens

Dreamlike atmosphere

Stern contains + controls all of frame

No dead space

Actors

Stern didn't care for them

Fascinated by ~~faces~~ using them as masks

Likes Eisenstein + Kabuki

Could explain love of oriental

Space - dead + otherwise (?)

Camera separated from thing, thing from background

Stern closes these spaces, no dead spaces

Everything in background is textured

Mirror is traditional

Stern writes on mirror

cont

Ramblin Sack
Kottke
Ry Cooder

2/26 cont.

Space between camera + thing ??
Closed by lens cooking
Stem often not natural
Proudly so
Closing of space cont.
Snowland carriage
Stem. considers shadow cheating
Marlene with duck
She is still center, surrounded by action
Marlene in carriage with white horses
Has diaphonous mask, her face is her mask
Atwell moved in opposite direction

2/27 Wed. Nocturnal

Open shot with carriage
Closed by addition of sheep
Hustle + bustle in frame
De-naturalization of decor

characteristics of V. Stern.
"mise-en-scène" - the world a director evokes

Brechtian separation
Narration by Pasqual
Characters say one thing, do other
such as Pasqual
Frame is enclosed + very definate
Camera doesn't move ~~because that would intimate~~
Exposing more of the "real" world
That intimates a camera would goes on
You are barred from activities in film
such as beating scene with door blocking off

3/5/74 Tues. Lecture
Papers due noon Monday at latest
Howard Hawks
Authorship (auteur) problems
French glorify American director to ikon-ship (Sarris too)
Generalizations about all directors' films
Auteur critic judges present work in light of past
In his whole career
Bias toward instinctive, underplayed art
Against art billed as art
Serious themes do not make good films
See Stanley Kramer
Anti-intellectual
MOMA retrospective ~~1962~~ 1961
Critics of Hawks
"Intellectual window dressing" - R. Wood
Manny Farber - ridiculing Wood & Bogdanovich
Open space
Films very fluid, open
Citizen Kane - first use of space as terror
Movement between frames
Stills don't make it
And closed space
Vault in Scarface, jail in Rio Bravo
Professional style
No ornate camera ~~direct~~ distracting decor,
No verbalization of what can be told in picture
Professionalism admired
Watch for Thomas Mitchell / Grant sequence
When Mitchell might be grounded
Man-man relationship
Tenderness (in private), respect
No homosexuality
cont

"The Group"
always groups bound by professional
physical closeness
On some state of flux
"Death, reinstatement, adumbration, initiation"
always going on in Hawks' film
The Characters are, that is
some filmmakers use same technicians + actors over + over
W. Brennon in 6 Hawks
John Wayne, Cary Grant

3/6 Wed lectional
Hawks cont.
Earth contains some feminine charact.
Compassion, Barth had con / Mat - Bull
Tension between Barth and Dawson
Freudian father/son

3/12 Tues. Lecture
Papers available
Mon. 11-12 Thur 2-3
Tue 12-2
Wed Sections

How much Lubitsch in Ford?
John Ford
Silverman will not defend
Real name - Sean O Feeney (Fearna), O'Feeny
B. 1895
started with his brother, Francis Ford
Was Clansman in B. of a Nation
Ford has become myth

cont

3/2 cont

Ford wasn't "rediscovered" by French

6 Oscars

1914-'16 apprenticeship

Another brother O'Feeney also director

The Tornado first director job

F. worked at Universal 1917-20 with Harry Carey

33 films (Bogdanovich count)

Left Universal for Fox (til '35)

Worked with other studios at same time

The Informer ('35) established F. 1st

Stagecoach ('39) first big western, also in Monument Valley

Young Mr Lincoln

Drums Along the Mohawk

1940 Grapes of Wrath, Thurs

Went into Navy, became admiral

Argosy (?) Pictures formed '46, began great Ford period

With Miriam Cooper, &

"Clementine" The Fugitive, Ft. Apache, ('48, cavalry trilogy

The Quiet Man ('52?) "Yellow Ribbon," Rio Grand

The Sun Shines Bright '53 She wore a Yellow Ribbon

The Searchers - biggest cult object '56

The Wings of Eagles - Wilcox favorite

'57-'61, not looked at much

The Last Hurrah

Liberation of Scotland Yard

Man Who Shot Liberty Valance ('62)

Donovan's Reef

Cheyenne Autumn - poor

Seven Women '66, last feature

cont.

3/12 cont

F. somewhat a painter

Pictorial + narrative brought together

Thick strain of dark in F.'s films

F. not anti-intellectual

Just didn't care for books

Derived art from ritual, myths, songs

F.'s strength in clarity of style

F.'s racism + conservatism

F. is more concerned with social myth

Supported blacklisted author

F.'s films thought to be upbeat

Yet, ends them elegy-like, sad

Dollen book

Ford's antinomies ? - opposites

Wilderness ↔ Garden - strongest

Savage ↔ civilized

Rural ↔ town

Unmarried ↔ married

Male ↔ female

High cultured ↔ low culture

Garden - Wilderness

Primitive to civilized done by Ford ?

Ford is most unschematic director

Impossible to impose thesis on him

3/13 Rhetorical Ed.

Ford

Family - Unit - Town society → all differ

Mythic structure (patriotism) sustains Ford

Frame used for reflective purpose

Fort Apache / Wayne (Ind) in window

cont

3/13 cont
Hawks' characters create own code
Ford's characters conform to codes (myths) already present

Tues. 3/19 Lecture
FRITZ LANG
Early sound film
socially conscious, bleak
Exc. Our Daily Bread
Lang's career
Born in Vienna
Though not civilized or soft
"Trades least on his origins" of Lubitsch, Stroheim, Sternberg...
Many German + Austrian directors in American cinema
Lotte Eisner, The Haunted Screen
On German silent era
Began at Ufa 1917-'18
First feature The Spiders '19
Existing - Die Müde Tod, Die Nibelungen Saga, Dr. Mabuse
Metropolis, M
Fury
Tracy is supposedly killed - he sets out to kill those responsible
Like Kirkhold in The Tribe. → vendetta
He is a double (2), schizoid
All social institutions bad
But Tracy isn't really good
He decides vendetta is bad later
Lang learned English from comic strips
Carried over to films
(film noir individual battling obscure society - underworld...
Crime used for social justice
Exceptional
Unique in its blackness

cont.

3/9 cont.

Lang cont.

- Unique shot used instead of sequences
  - Griffith uses montage
  - Ford uses deep space
  - Stroheim realistic detail merged with fantasy
  - Each shot makes statement!
    - Each cut is dogmas
    - "Don't cut from movement to movement" - adage

("Pre-ideological" - like "pre-political"?)

Cutting on sound

- Made famous in Citizen Kane?
- Evident in Fury

Movt within a movie

- First use in Fury (?)
- Anima as social affect

Lang involved with Brecht (Hangmen Also Die)

Effects very violent in early films

Only social consciousness film will see

WHAT PAGES IN JACOBS?

3/28 Sectional

Lang uses streets effectively

Fury & both this not

- Find Lang phantoms of his own vengence

3/26 Jues
Lubitsch
H. Eisenberg, The Lubitsch Touch.
Only book in English wholly on Lubitsch
Strict production code in 1934
Restricted
Pickford brought Ln. to US (Rosita)
He went to Europe ('24)
Ln. began in Germany
Comic comedies
Worked briefly for Max Reinhardt
Worked + was influenced by Wedekind + theater
Also influenced by Schnitzler
Film directors of this period: Lang, Murnau
Kandinsky, Ernst - graphic arts
Trouble in Paradise
Europe aspire toward Italian culture
Series of acts leading to something which may not happen
Very highly detailed
Many "witty cuts"
In every picture there are many close-ups
Or detailed other shots
Paramount is big on lighting
Sternberg
Famous montage
Woman from one boutique to next
Seem following that?
"Not censurous" film - Schatz.
Ln's timing is tops + difficult to write about
If film too smug will feel left out or too removed
How does he relate his films to American audiences?

3/27 Lecture
Lubitsch
Her eyes centered on hand when Lilly handcuffs Collier
Union of Lilly + Gaston is money add style
"Sex is sex + money is money" – Lubitsch
Characters are outside of society in "Trouble"
Not like other films
Fast paced, but light
"Ironic spirit"
Lu. critically distant from society

4/9 Tues.
Orson Welles
Last giant American film maker
'57 end of studio film
Feeling of regret + loss, sense of an ending
Welles' spirit most evident in Ambersons
Welles is responsible for tone of '40s + '50s film
Long scenes slowly fade
Gaye McBride
Self-consciousness
Conscious of film history (1st director we've studied)
Cinematic mind behind camera
Burdon as well as help
(Welles initiates modern movie making (Bazin))
Welles came from Anderson like home
Son of
At 16 went to Dublin, Gate Theatre (Abe.)
Major actor
Worked with WPA at 21
Mercury Players ('37) age 22 with John Houseman
'38 Hit radio
(Welles very sound conscious)
cont.

2/9 cont

1st Person Theatre
Campbell Soup Theatre
Tarot the Worlds
Moved to RKO, much publicity
some self-aggrandizement in Welles
Hot idea at first
Citizen Kane
marginal success
Ambersons - RKO clipped much in last hour of film
9 day shoot
Pace very different from Kane
Ambersons moves slowly
Snow on Amberson house for opening shots
Favorite shot of Silver.
Daguerrotypish
Theme
Rides through the town
Major had lines shouted to him by Mr Welles
Ballroom sequence best in Welles
Trip to Europe poorly edited
RKO used crushed rice for snow, not soap
Ballroom again
deep focus
Lee Garmes in (cameraman)
Early '30s soft, murky image
'34 Technicolor introduced
Very slow, needed hotter lights
Much faster black + white developed '35, '36
James Wong Howe school of photo.
Reduced lighting, used natural lighting

cont

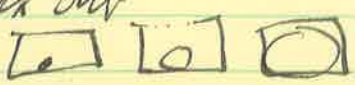
4/9 cont.

Trego / Island school
Went for new original style
Hydrogen flouride coating on lens, kept light to
High contrast, much definition, latitude shadow
Island came to Welles at age 35
Needed strong director
Wyler + Welles elevated D.F. to thematic
"Democracy of the eye" viewer roves on screen

Cuts in Anderson
Original end
① Major speaks about "sun"
② Uncle Jack farewelling George
③ George walks through today, people jeer him
He wanders through boyhood and at mom's bed
④ George finds Fanny in kitchen
They go into ballroom
⑤ George turns down job in law office
⑥ E. Morgan + daughter in garden
⑦ George hurt in auto accident
⑧ E. Morgan reads of auto acc.
⑨ Leaves for hospital
⑩ E. M. visits Fanny in boarding house
leaves Fanny
⑪ Titles
New ending
1, 2, 6, 4, 5, 3, 7, 8, RESHOT, 11
Lucy + E. read of acc., she convinces him to hop.
E. + Fanny in Yoga corridor

4/10 Fictional

Cuts out



cont.

4/10 cont.

Open scenes Wilbur Mercer marries Isabel
Stopping Morgan

4/16 Intro. Lecture

Preston Sturges
Narratage
Diamond Jim
Dealing with Diamond Jim Brady, wealth
Paramount
Easy Living dir. Mitchel Leisner

Offered to write + dir. film for one dollar
One of 1st writers to stay director
The Great McGinty
Verbally strong
Focus for Screenplay

'40 - '44
Wrote, prod. + dir. 8 films, then burned out
'40 Remarry Ours + Great McGinty
'41 Lady Eve, Sull. Trav.
'42 Palm Beach Story
'44 2 Small Town America
Miracle at Morgan's Creek

The Great Moment - serious film
started working with Harold Hughes
'47 Sins of Harold Diddlebock
Unfaithfully Yours '48
Final film in '49, Vail the Conquering Hero
Age or Stages
Art vs. life (?)
Culture cont.

4/16 cont.

Ages on Sturges cont

Culture and success

Sturges won't let ex his films become Art

"resolute about their status" - M.S.

More serious films poorer

Serious moments are undercut

Farber digs him

"Rubber ~~boy~~ saw" ~~boys saw~~ boys saw" of plot

Everything is for the moment

Middle of Sturges too poignant - M.S.

Sullivan's Travels

"Deep Dish" movie

Begins with super fast dialogue

Done on dolly top camera

Film becomes darker + darker

Not highly visual

Interested in words + actors

Goes out on ~~+~~ for 2nd time with Lake

Farciot Edouart + Slavko Vorkapich

Create time montages, other montages

In N.Y., montage of derelict houses

3rd section

Gives out money, is attacked, loses identity

Dualism in Sturges

Excess sentiment / excess cynicism

How to deal with that sentiment?

John Wayne approach

(Journal of Popular Culture check it out)

Sturges recalls Victorian age

Cont.

4/17 Wed. Pictorial

Sullivan's Travels

Sullivan questions movie's goal

One of 1st films about film

But Americans not strong on criticism

Critic and filmmaker separated

'40-'44 said films uneasy about themselves

Because theory + practice never accomodated – M.S.

Biographical heresy – intentional fallacy

Biographical?

Maybe, but definately insecure

S.T. composed of many lapsed genres

4/23 Jues Lecture

The Decline of Hollywood

Masters had apprenticeships

Nowadays it can't be afforded

Studios used to be able to absorb losses

Post '45 or '46 audience declines

Television

~~Hitler~~

Failure of feudal system

(Siegel,

(Worked on big films in '30s + '40s

(Then became montage editor

(Then 2nd unit director '41 – '45

(Filming car crashes, etc.

(On Left York, Objective Burma, All the King's Men)

HUAC

Studios had been neutral pre-WWII

"Hollywood 10" investigated '46

They were hostile, others co-operated

Kazan, Rossen

Content was also divided

cont.

4/23 cont

HUAC cont.

Rayfield member of Comm. party, his career killed
Hollywood as politically suspect
1800 blacklisted

"Psychologism" pits Hwood

guilt which must be worked out (avenged)
Flat lighting in opening sequence of Phantom Lady
Then high-contrast shot of secretary
Precursor of film noir
Universal Pictures
Did "Inner Sanctum" also
Siodmak's psychological films
'44 Phan. Lady – '46
Then moved to ~~suburbs~~ urban
'48 Cry of the City – '51

(Siodmak moved from Germany to France to America
(some Hitchcock moments – Joan Harrison influenced
(Circumstances came together)
Late '50s, early '60s and melodrama occurred/psych.
Transformation + disguises cause trouble
Ph. L. not film noir
Because artist/Kelly is outside society
it isn't anti-authoritarian
Film noir gets darker during its life (46 – '49 or 51)
Motives obscure

Phantom Lady

Alibi is systematically covered
Person who could clear has gone mad over a man
And supposed to be
Lic. assumes role, man does not know of ~~it~~ her effort
Characters haloed in dark background
Light comes in at angle

cont.

4/23 cont

Film noir cont

- Interrupted, hidden light & like plot
- Much city landscape
- [illegible]
- "B Film"
  - No longer made
  - Tax write-offs
  - Up & comers given chance
- Examples: (Subjective - focused on protagonist)
  - Force of Evil
  - Kiss of Death - Hathaway
  - Ride the Pink Horse, Lady of the Lake - Montgomery
  - Dark Passage - Davis
  - (Dassin) Thieves Highway & Naked City
  - Gun Crazy
    - Efficient, energetic, lethal energy
  - Out of the Past - Tourneur
  - Caught - Ophuls
  - In a Lonely Place
  - Ace in the Hole - Wilder
  - Touch of Evil - Welles
- Examples (Social or political objective)
  - House on 92nd Street - Hathaway
  - T-Men - Mann
  - Call Northside 777
  - Boomerang
  - Detective Story
  - Panic in the Streets
  - Kansas City Confidential
  - The Phoenix City Story
  - Invasion of the Body Snatchers

4/24 Ded. Sectional

melodrama in Am. film
  Continued?
    What isn't?
      Surprises necessary?
        Then 2nd viewing wouldn't work
  Predictable, some stuff over + over
  Tragedy
    Hero greater than viewer, scared by something
    Not evident in Am. film
  Its excessive
    Beyond the bounds of normal behavior
    Exc. characters
    Stylized camera
    Exc. lighting
  No ambiguity?
    Am Sel. all characters highly motivated
      Ambiguity in ACTIONS
        " ATMOSPHERE
    Plot illogicals
      all plots have it
      "Great mel. forbids logic." - Silver
  Happy ending is over talked about
    Its a convention
(Film noir based in Am. city
late '50s TV to film
  Frankenheimer, Penn, Lumet, Burt Kennedy
No training available in today's TV
Yanimsky - Don Siegal, Directors

Next

4/30 Tues. Lecture

Sam Fuller
Highlights difficulties of intellectualizing Am. film
Fuller stops film to explain technicalities
Very wordy director
"Fuller close to Godard" - Silver
Obsessed with crane shot in "Run"
Fuller's style is "opaque"
Many long takes
Fuller is just "forgot"
"Clumsy" reverse-shots
No logic, coherence
His characters
Filled with self-importance
Ambitious, simple-minded
Dialogue, style, character + ideology
Very reactionary
'49-'59, right-wing ideology infused in his pictures
"Pathetic" cold war ideology
Incoherently so
Films straining toward abstraction
Puritanical sex in Fuller's films
Similar to Lichtenstein
Very dis in quickcard, cut to unrelated discussion
Who wants movement in comic strips
Merely one part of the action

Every Fuller film has confusion of identity characters
But he's so unrealistic we can't feel for him
Godard comparison
Young bourgeois who think they're Chinese

cont

4/30 cont.

We can't believe in them
Fuller in Pierre le fou
Fuller had educating aspirations
← Godard wanted to make action film
Godard responded to idea of action filmmaker in Fuller
Fuller makes idea of action film
Has thereby intellectualized them
Strain to become intell. films
Yale retrospective ridiculed him
Now he is completely accepted
Book on him
Makes him example of America
Attempt to categorize films as specimens
"Any critical statement is"
Keep them "fluid" with Fuller
Fuller makes you conscious of critical judgments

5/6 Ines. Lecture

Aldrich to Ray
Big Kiss - anti-Hollywood
Questions the basis of myth, of film-making
Not traditional narrative
Bitter Victory
Favorite of Godard
Adventure again, psychologically treated
First color in French, released in many countries
Ray frames strangely in C.V.
Figures in corners of film
emptiness of center
Characters do not understand each other
"interesting, yet not puzzling" - Silver.

cont.

5/7 cont

"Only Hollywood can savage Hollywood" - this is what Ray is saying, Silver.

5/8 Wed. Sectional

"Movies aren't expected to make narrative sense" - Silver.

Big Time

Representative of bias against Hollywood

" " domestic melodrama

Odets' work all contains self-hatred

spokesmen for righteousness upcoming

Steiger - Harry Cohen of Columbia

Ray - lost in commercial industry